DOCUMENT RESUME

ED 269 001 IR 012 090

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TITLE Non-Commercial Audiovisual Instructional Materials in Japan. AVE in Japan No. 24.
INSTITUTION Japan Audio-Visual Education Association, Tokyo.
PUB DATE 85
NOTE 39p.
PUB TYPE Historical Materials (060) -- Information Analyses (070) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Audiovisual Aids; Case Studies; Elementary Secondary Education; Inservice Teacher Education; *Instructional Materials; Material Development; Projection Equipment; Tables (Data); *Teacher Developed Materials; Video Equipment; Videotape Recorders
IDENTIFIERS *Japan

ABSTRACT

This report outlines the history of non-commercial and local production of audiovisual instructional materials in Japan since World War II, discusses current trends in instructional materials usage, and presents four case studies of materials production at the prefectural level. Topics addressed include: (1) materials production prior to the Second World War; (2) local materials production during the 1950s, 1960s, and 1970s; (3) the diversification of non-commerical audiovisual instructional materials; (4) establishment of the Japan Association of Audiovisual Education in Schools; (5) current trends as seen through the National Non-Commercial Audiovisual Instructional Materials Contest sponsored by the Japan Audiovisual Education Assiciation (JAVEA); (6) production of regional instructional materials by prefectural boards of education; (7) the diffusion of videotape recorders and the production of non-commercial videotape instructional materials; and (8) training programs based upon the "Curriculum Standards for Training in Audiovisual Education." Case studies of production facilities and services for the prefectures of Niigata, Yamagata, Sapporo City (Hokkaido), and Toyohashi City (Aichi) conclude the report. (JB)

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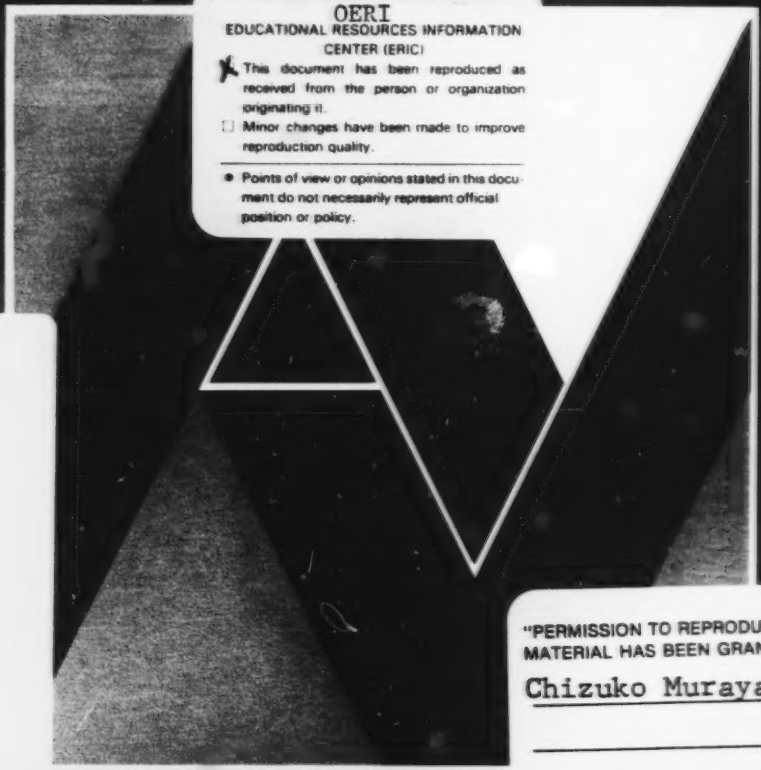

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NON-COMMERCIAL AUDIOVISUAL INSTRUCTIONAL MATERIALS IN JAPAN

Japan Audio-Visual Information Center
for International Service
Japan Audio-Visual Education Association

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Published in 1985 by the
Japan Audio-Visual Education Association
1-17-1 Toranomon, Minato-ku, Tokyo, 105 Japan

JAVIC 1985

Printed in Japan

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Foreword

The history of the production of non-commercial audiovisual instructional materials for both school and social education in Japan is quite long. Elementary and secondary school teachers were preparing their own slides and 16mm films even before the Second World War. In all honesty, however, it must be said that non-commercial and local production of audiovisual instructional materials did not begin in earnest until after the end of the war. This booklet is an attempt to outline that history.

We wish to express our appreciation to Professor Yasuo Takakuwa of Sophia University for his kind help and assistance in preparing this report.

Jiro Arimitsu, President
Japan Audiovisual Education Association

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I. The Development of Non-Commercial Audiovisual Instructional Materials in Japan

A. Prior to the Second World War

Non-commercial or local audiovisual educational material production began in Japan in the 1920's. One example was the shooting of a 35mm film at Seijo Elementary School in 1927. Titled "Our school," this two-reel production was shown at the 10th Anniversary of Seijo's founding. Slide sets were also produced by the teachers at Seijo. One of these, called "The Bird and the Fox," was used in drama instruction.

Seijo Elementary School continued to produce its own slide sets and 16mm films throughout the 1930's. The slides were used in art appreciation classes while the 16mm films were on various school activities or demonstrated science experiments. It must be remembered, of course, that in those days glass slides were used and therefore not only were slides rather difficult to produce they were also hard to maintain.

Other schools besides Seijo were also involved in slide production and, in response, a number of comapnies began to sell related equipment and materials. However as Japan's war effort increased it became more difficult to secure both equipment and supplies. Finally, many teachers lost interest in producing their own audiovisual instructional materials and for a period of time there was no activity of particular note.

B. Production of Non-Commercial Slides following the Second World War

The severe shortages in equipment and materials immediately following the Second World War made it difficult for even commercial producers to become involved in audiovisual instructional material production. Under these conditions it was natural enough that teachers and schools were also unable to do so. However, as the economic

situation finally began to improve and, as more and more teachers began to realize the importance of audiovisual instruction, audiovisual instructional material production began to revive slowly.

At this time, many educators believed that, basically, educational films, slides and other audiovisual materials should be produced by specialists and sold by commercial companies. This also made it difficult to promote very much local or non-commercial production.

But, even if commercial audiovisual instructional materials are skillfully prepared and do meet very high standards, still they will not fully match either the needs or the lesson plans of each and every teacher. Although unavoidable, such a situation leaves many teachers dissatisfied with commercial audiovisual instructional materials. In particular, it is not possible for commercial products to fulfill the needs for instructional materials covering local and regional topics. However, the educational reforms effected following the Second World War had combined the traditional subjects of geography, history and morals into a single "social studies" which was new in curriculum. These reforms emphasized that in the beginning stages this new "social studies", plus all elementary subject matters such as science were to take up local phenomena found within the students' own environment as the basis of learning. Also, more and more teachers were coming to the conclusion that audiovisual instructional materials were essential for developing a perceptual basis for these studies. As a result, interest in local production of audiovisual instructional materials began to gradually go up again. Improvements in cameras, their greater availability following the war, and the advantages of using film instead of glass in preparing slides were also factors behind this increase in interest, particularly as far as local production of slides was concerned.

During the 1950's, local production of slides came to be rather popular. A further boost to this movement was the Japan Audiovisual Education Association's 1957 publishing of a small book titled

"Practicalities of Producing Your Own Instructional Slides." This book outlined the following points:

(1) It is important to examine closely the availability and possibilities of using commercially-prepared slides. Do not put too much emphasis on local production.

(2) At the same time, local production is a means of insuring instructional materials that fully match the desires of the teachers.

(3) Locally produced slides are important as means of visualizing topics and as instructional materials which match the requirements of the school and of the local region.

(4) Local production of slides, through a process of visual expression, can increase feelings of closeness to the topic and thereby also further understanding.

This book also outlined and gave examples of the steps necessary in actually producing one's own instructional slides.

Because of this increased interest in local slide production, the Japan Slide Association (established in 1950) held its first "Slide Day" on November 11, 1951. Included in the activities was sponsorship of a "National Non-Commercial Slide Contest." This contest was for slides produced by anyone not involved in commerical photography or slide production and which could be used in either school or social education or were designed for use in general culture or for entertainment. This annual event continued through 1971 when the 21st and final contest was held.

Takajiro Imai, a Tokyo teacher, received the Minister of Education's Prize for his production, "The Village Zoo." During the life of this contests, most of the awards were given to instructional slide sets showing life and phenomena related to the local area. This contest was important in that over the years it continued to provide a stimulus for local production of not just slides but also of all other types of regional audiovisual instructional materials.

C. The Diversification of Non-Commercial Audiovisual Instructional Materials and the Japan Association of Audiovisual Education in Schools.

Towards the latter half of the 1950's, many educators began to advocate the use of 8mm educational films and a movement for classroom use began to grow. The availability of 8mm cameras and film as well as the fact that local production was felt relatively easy to access were some of the factors behind this new movement. In those days, 8 mm films were silent but even so they brought new dimensions to the movement for local production of audiovisual instructional materials.

At the same time, commercial companies also begain to produce and sell 8mm instructional films. With the advent of 8mm sound proejectors in the 1960's the trend was for commercial 8mm films to be mostly sound and for locally-produced 8mm films to be silent. Even so, there were attempts at local production of "8mm sound films" by synchronizing taped sound tracks with silent films. It might be said that over the years commercially-produced 8mm instructional film never reached its full potential and the trend for 8mm instructional film to be centered around local production continued. Locally-produced sound 8mm instructional films began to appear in the late 1970's concurrent with the introduction of synchronized sound 8mm camera.

During the latter half of the 1960's overhead projectors started to become more popular. Although they had been developed during the 1950's, overhead projectors had received very little attention in the beginning. Finally, however, many teachers began to realize their effectiveness in the classroom as well as understand such advantages as ease of utilization, variety in application, simplicity of transparency preparation, and the multitude of things which could be demonstrated through their use. From that point on they began to diffuse rapidly throughout the school system.

Simultaneously, there was an increase in interest in local instructional material production. since making transparencies for overhead projects requires no particular skills, they may even be hand-drawn or written, and this new media began to attract many teachers who here-to-for had no interest in preparing their own audiovisual instructional materials.

In light of this situation, in 1970, the Japan Association of audiovisual Education in Schools established a new contest for locally-produced audiovisual instruction materials. Categories for awards included (1) film (8mm, 16mm and single concept loop), (2) overhead projector transparencies, and (3) paper theater materials. Slides were not included due to the existence of the previously-mentioned contest for locally-produced instructional slides.

The aims of this contest were "Through local production, to increase the general level of interest in audiovisual education and audiovisual instructional materials and to contribute to the production of better commercial materials." At the first contest, 8mm films and overhead project transparencies accounted for approximately one-third each of the total submissions. Quality varied greatly, ranging from relatively poor to being very close to that of commercial products. They also varied widely as to application, to include courses in science, social studies, mathematics, industrial science, domestic science, arts and handicrafts and English as a foreign language.

This contest was held only twice, however, in 1970 and in 1971. In 1973, along with the contest for locally produced slides mentioned above, it was incorporated into the soon-to-be-established National Non-Commerical Audiovisual Instructional Materials Contest sponsored by the Japan Audiovisual Education Association (JAVEA).

II. Non-Commercial Audiovisual Instructional Materials in Japan Today.

A. Trends as Seen through the National Non-Commercial Audiovisual Instructional Materials Contest

Since 1974, the Japan Audiovisual Education Association has sponsored a comprehensive nation-wide contest for locally-produced 16mm films, 8mm films, slides, overhead projector transparencies, paper theater materials, and so on. The purpose of the contest is given as "Today, relatively strong emphasis is being placed upon insuring production of local instructional materials which can cope with this new era of increased diversification in the content of school education. This contest is therefore designed to promote local production of audiovisual instructional materials which can compete with these demands."

Although the contests previously described had their own established objectives and standards, it was necessary to develop new and unique standards and objectives for this new contest. These new standards required that emphasis be placed upon the "instructional material" value of the submissions. The judges naturally took the quality of the visuals and technical skills (such as filming and editing) into consideration. They believed, however, even if a particular production was outstanding in these regards, it was also necessary to give full emphasis and consideration to its intended audience, purpose and educational suitability.

Figure One shows the trends in intended audiences between 1974 and 1984, by years. While over the years the total number of titles submitted has varied, there has been a clear and visible increase since 1983. By level of intended audience, most of the titles have been or either kindergarten or elementary school (K-6) use. This category accounts for 47.4% of the total number of titles submitted during the 11 years between 1973 and

1983. It has also been the level at which the recent increase in titles submitted has been the most noticeable.

Social education has been the second most popular category. While the number of submissions dropped briefly for a few years it has again increased during the past two years or so. Unfortunately, the trends at both the lower (7-9) and the upper (10-12) secondary school levels are still downwards.

For the first contest in 1974 the number of submissions in each of the four categories were nearly equal. But these ratios have changed greatly

Table One
Non-Commercial Materials Submitted to the Annual JAVEA Contest by Year and Intended Audience

Year	Elementary (K-6)	Lower Secondary (7—9)	Upper Secondary (10-12)	Social Education	Total
1974	19	18	16	19	72
1975	31	18	23	22	94
1976	24	17	16	21	78
1977	24	18	12	25	79
1978	37	13	6	22	78
1979	38	17	10	19	84
1980	37	18	10	9	74
1981	31	8	6	13	58
1982	37	10	11	18	76
1983	67	7	6	25	105
1984	100	11	8	22	141
Total	445	155	124	215	939

over the years, meaning that it is necessary to pay more attention to trends in local production of audiovisual educational materials.

The quality of submissions has been reflected in these differences in the numbers of titles submitted in each category. Although the contest's rules include criteria for giving the highest award (the Minister of Education's Prize) in each of the categories, the actual number of awards made over the past eleven years have been as follows:

Kindergarten/Elementary School	10
Lower Secondary School	4
Upper Secondary School	5
Social Education	7

As can be seen by these figures, the order is exactly the same as the order for the total numbers of titles submitted. Award of Outstanding has been given in the Kindergarten/Elementary School category every year except for the first contest. On the other hand, awards have been made in the Lower Secondary School category only on an average of about once every three years. Since awards are fairly and strictly determined, the only conclusion is that a greater number of submissions means that there will also be a greater number of outstanding titles.

Table Two gives the number of titles submitted each year by type of media. Clearly, slides, 8mm films and videotapes have been in the majority. However, looking at this table shows that while the number of slide sets submitted has remained rather constant there has been a trend for the number of 8mm films submitted to slowly decrease and, at the same time, for the number of videotapes submitted to increase rather sharply. Although, by quantity, overhead projector transparency sets immediately follow the above "big three," there has not been any consistency from year to year. Also, the number of 16mm films and multi-media packages submitted has always remained rather low.

The one media which has changed the most over the past eleven years

is, without doubt, videotape. This is most likely a result of the advances which have been made in videotape technology. No outstanding nor even any excellent awards were made in this category until 1977 (the Fourth Contest). In 1978, at the Fifth Contest, an instructional videotape for upper secondary school use received an Outstanding. In 1982 (the Ninth Contest), of the four awards for Outstanding (one for each education level), three were given to videotape productions.

Table Two
Non-Commercial Materials Submitted to the Annual JAVEA Contest by Media Used

Year	16mm Film	8mm Film	Slides	OHP Trans.	Video-tape	Multi-Media	Other
1974*							
1975*							
1976	1	20	23	11	15	3	2
1977		18	33	12	12	4	
1978	1	20(1)§	24	8	24		1
1979	1	16	29	14	23		1
1980	1	16	22	10	23		2
1981	1	14(1)§	14	4	19		6
1982		15	28	4	28		1
1983	1	11	42	9	39	1	2
1984	1	20	39	21	58		2
Total	7	152	254	93	241	8	17

* Statistics are not available.
§ Single concept film loops given in parenthesis.

This development in the quality of videotape productions is not only a result of improvements in the quality of the recording equipment available but is also a result of better editing (to include both editing equipment capabilities and the editing skills of the producers). The rapid diffusion in video recording equipment is also definitely a factor behind the increase in the number of videotape productions submitted each year.

Slides have accounted for more than half of the total number of awards given during the past eleven years. This may be because not only have camera and color film quality improved a great deal but also a result of the influence of the non-commercial slide contest which was held from 1951 through 1971.

Starting in he 1950's and continuing through the 1970's, submissions involving moving visuals were primarily on 8mm film. Many of these were of outstanding quality. However since the 9th Contest, in 1982, almost no Outstanding nor Excellent awards have gone to an 8mm film title. This indicates that in producing instructional materials incorporating moving visuals there has been a clear transition from 8mm film to videotape.

Award-winning titles have had a number of characteristics in common. A majority of those which have received awards according to the standards for the contest have been titles produced with the potential for easy incorporation into the teaching-learning process in mind. Even more important has been the fact that they have often introduced topics of local and/or regional interest. Many titles in this category have been designated outstanding.

One example is a slide set which taught the students of an isolated, mountain school how their parents and grandparents had suffered in clearing the forests and developing an agriculture economy. Through this highly esteemed production, the children were not only able to learn more about their local area but were also able to develop a love for their homes and feelings of admiration and love for their families.

As a second example, another slide set took up various natural phenomena found in the daily lives of the students, to include such simple topics as morning glories, dragon flies and treefrogs. In other words they are things which were familiar to the students but which could be used for teaching experimental observation. The judges thought that this slide set, employing a rather sophisticated level of photographic technique, would be very effective in promoting the students' interest in nature as well as increasing their motivation to learn.

Other submissions have been on various things found in local society, such things as historical sites, natural phenomena, traditions, and regional manufacturing. Instructional materials of this type must surely be of value in helping children understand their local surroundings. Many of the slide sets, 8mm films and videotapes submitted to the contest cover topics of this nature.

A second general area covered by the more outstanding locally-produced instructional materials submitted to this contest, particularly at the upper secondary school level, has been graphic displays of basic principles of physics and other sciences. Since these are prepared by the school teachers themselves, they are not simple, dry academic explanations of principles but are planned so that the images they present parallel the development of the specific students' ways of thinking. This is possibly a unique feature of locally-produced instructional materials.

Overhead projector transparency instructional materials for kindergarten and elementary school use have frequently been picture stories (for language study) or for music intruction. Outstanding examples of the latter are often very effective in teaching the basics of handling and playing musical instruments. Also, at the lower secondary school level, there are many noteworthy examples of overhead projector transparencies designed to teach mathematical skills and concepts. The effectiveness of using overhead projector transparencies in teaching such theoretical subjects has been pointed out many times. These outstanding

teacher-produced instructional materials are proof of this.

B. Production of Regional Instructional Materials by Prefectural Boards of Education.

In 1977, the Japanese Ministry of Education, Scicence and Culture established a system of grants to prefectural boards of education or the production of such audiovisual instructional materials to include films, videotapes, slide sets, overhead projector transparencies, photo sets, etc., designed to show regional natural phenomena, history, culture and so on. The outline giving the requirements for qualifying for a grant for local production of these materials included the statement that the "materials should fully demonstate regional characteristics or express a clear educational aim, and should be of potential application as instructional materials in school and/or social education." Further, it stated that "in planning and effecting these projects, consideration must be given to securing the cooperation of everyone involved. This can be accomplished by establishing consultative committees in conjuction with local boards of education, social education facilities, those related to organizations involved in either school or social education, and those well versed in academic studies."

Suggested topics for instructional material included:

(1) Nature — Various plants, animals and geological features and how they relate to community life.

(2) History — The characteristics of each historical era and the accomplishments of past generations.

(3) Natural Features — Climatic and land formation characteristics.

(4) Traditions — Oral tales and folklore and their backgrounds.

(5) Literature and Language — Regional literature and dialects.

(6) Cultural Assets — Traditional crafts, folkcrafts, historical

ruins and sites, famous places, etc.; both tangible and intangible cultural treasures.

Standards by type of media are as follows:

(1) 16mm Film- Color, sound 20 minutes long.
(2) 8mm Film- Color, sound 20 minutes long.
(3) Videotape- Color, 20 minutes long.
(4) Recording- 15 minutes long.
(5) Slide Set- Color, set of 50.
(6) Overhead Projector Transparencies — Sets of 50.
(7) Photo collections— Sets of 12.

Grants are available regardless of whether the board of education itself produces the materials or the work is contracted to a commercial production company.

The first year, 14 of Japan's 47 prefectures received grants for preparing audiovisual instructional materials under the provisions of this program. Titles produced between 1977 and 1874 are listed by type of media, in Table 3. Except for the first year, from 17 to 20 prefectures have participated annually and from 30 to 50 titles were produced. Most of them have contracted their work out to professional producers but, even so, each year at least three prefectures have produced the materials themselves.

Noticeable is the fact that, by media, not a single project for recordings, overhead projector transparency sets or photo sets has ever been authorized. Most of the projects have been either 16mm film or videotape, with the latter becoming more and more popular in recent years. The number of slide and 8mm film titles produced each year has been steadily dropping since about 1980. The total number of titles produced annually has also been dropping and, since 1980, it has been less than 40 per year.

By content, titles have covered natural phenomena, history, people's

Table Three
Non-Commercial Production Based upon Ministry of Education Grants

Year	Producer (No. of Pref.)		Media							
	Board of Ed	Comm. Co.	16mm Film	8mm Film	Video Tape	Audio Tape	Slide	OHP Trans	Photo Sets	Total
1977	5	9	17	7	11		13			48
1978	4	14	16	7	15		12			50
1979	4	16	20	3	19		8			50
1980	3	16	17	2	23		10			52
1981	3	15	12	4	16		6			38
1982	3	16	14	4	16		2			36
1983	3	15	17	3	19		2			35
1984	3	14	8	1	22		2			33

livelihoods, traditions, literature, cultural assets, local industry and so on. The most common themes have been cultural treasures, history and natural phenomena.

There is also a national contest for these non-commercial instructional materials. It is held concurrently with the one for locally-produced materials. Following is a brief outline of some of the more impressive titles submitted.

Each of the local audiovisual libraries in Yamagata Prefecture have, at the request of the Yamagata Prefectural Board of Education, determined various topics for production of either slide sets or 8mm films under the provisions of this program. As of this writing 38 slides sets and 15 8mm films have been completed. Six 16mm films have also been produced.

Yamagata Prefecture's efforts are an outstanding example of regional production on a prefectural-wide basis.

One series of slide sets prepared under the guidance of the Yamagata Prefectural Board of Education has been on those mountain and agricultural villages which have maintained their traditions. This series explains the lives, beliefs, regional traditions and literature of these people and offers the viewers or students an excellent opportunity to turn their attention towards their own regional traditions. This series has received awards year after year at the annual contests, proof that not only are the slides themselves of high quality but that their purpose is also always highly evaluated.

Another example is Toyama Prefecture. The Toyama Prefectural Board of Education does all its work in producing a 16mm film each year by its own manpower. Topics have ranged widely, to include the natural phenomena, mountains, rivers and ocean of Toyama Prefecture as well as traditional buildings, cultural artifacts, traditional crafts and religious sites. Unique to this series of films is the fact that, even though produced exclusively by the staff of the Board of Education, the technical quality is always quite high.

Productions by the Aichi Prefectural Board of Education have always been contracted out to a commercial company. This prefecture has been working on a series explaining regional traditional crafts and manufacturing activities. Such traditional crafts and industries as tie-dying, cloisonne, salted vegetables, roof tites, stone masonry, writing brushes, and cypress-wood chests are still thriving in Aichi Prefecture. This series reviews the history and manufacturing processes for each of these activities, so that the prospects for the future development of the industry or craft concerned can be improved by training young technicians and craftsman. The titles in this series have always been well prepared and they have often received awards at the annual contests.

The Wakayama Prefectural Board of Education, also relying upon

contracts with a commercial company, has been producing a series which takes up the achievements of past leaders from a variety of levels of society throughout the prefecture. These have included development of rural irrigation systems, a brave man's memorable behavior that protected the people from tidal wave, the growth of the traditional whaling industry, the first use of anesthesia in an operation in Japan by Seishu Hanaoka, the achievements of Kumagusu Minakata, a world-renowned naturalist and ethnologist, the development of the bonito fishing industry and so on.

The Yamaguchi Prefectural Board of Education has started a series on historical landmarks and cultural treasures found throughout the prefecture. This series has involved a variety of media, 8mm film and 16mm film and videotape. In particular, the 16mm film series on various cultural treasurers have included many outstanding productions.

The various prefectural boards of education have, in this way, been producing regional instructional materials according to their own concepts and needs. As shown in the annual contests, the results have improved yearly. This variety of activity has been made possible through the national government's system of grants. But, unfortunately it is still nearly impossible to use any of these materials outside the prefectures of origin by some reasons. No consolidated library exists nor has even a comprehensive catalog been prepared. There is a definite need for future improvement to widen the scope of utilization of these materials.

C. The Diffusion of Videotape Recorders and the Production of Non-Commercial Videotape Instructional Materials

So far, this report has been an outline of trends as seen in the titles submitted to the various contests for non-commercial and locally produced audiovisual instructional materials. It has also shown how wide-spread local and non-commercial audiovisual instructional material

production is in Japan.

In the schools today, overhead projector transparencies produced by teacher, in particular, have become an accepted, everyday fact of life. Table 4 shows the results of a survey on diffusion of overhead projector made by the Ministry of Education, Science and Culture as of May 1, 1983. At the time of this survey, the average elementary and lower secondary schools already had at least one overhead projector for every

Table Four
Possession of Overhead Projectors by Various Types of Schools and Educational Facilities

Type of School/Facility	Percentage of Schools/Facilities with Overhead Projectors	Number of Overhead Projectors per School/Facility
Kindergartens	65.64%	1.43
Elementary Schools	99.41%	11.67
Lower Secondary Schools	99.13%	10.52
Upper Secondary Schools	99.46%	5.99
Civic Centers	56.59%	1.21
Libraries (Prefectural)	38.23%	1.61
Libraries (Local)	15.94%	1.21
Museums	30.74%	1.26

(May 1, 1983, Japan Ministry of Education)

grade if not one for every classroom. Most likely these are being used on an almost daily basis. It may also be assumed that nearly all of the transparencies used have been made by the teachers themselves. The primary reasons for this rapid diffusion of overhead projectors are moot likely related to their simplicity of operation and the ease of preparing one's own transparencies.

Another recent pheonomena have been the rapid diffusion of videotape recorders and a related increase in local production of videotaped instructional materials. Table 5a shows diffusion rates for videotape cameras and recorders. The increases at the elementary and lower secondary levels since just 1980 have been truly remarkable, and are even more so if B&W cameras are included. Table 5a also gives diffusion rates for videotape recorders, to include the major types on the market today.

The results of a similar survey by NHK (Japan Broadcasting Corporation) taken in 1984 are shown in Table 5b. This shows that possession of videotape equipment has continued to expand even further and now 87% of the elementary schools and over 95% of the lower and upper secondary schools possess videotape recorders. Also, 60% or more of the schools at each of these levels have portable equipment. The NHK survey also showed a clear trend towards local production of videotaped materials. These results are in Table 6. Today over 60% of all elementary and secondary schools in Japan are involved in local production of videotaped materials. While the majority of these are documentaries of school activities, approximately 30% of the schools are also preparing local instructional materials for teacher's use in the classroom. Some are preparing materials for in-service training.

As teachers become more and more involved in local production of audiovisual instructional materials, it is natural that elementary and lower and upper secondary schools tend to maintain larger libraries of locally-produced videotapes. Naturally, these libraries include not only

Table Five
Possession of Video Equipment by Various Levels of Schools

Type of Equipment	Kinder-garten	Elemen-tary Schools	Lower Secondary Schools	Upper Secondary Schools
(Ministry of Education, Science and Culture Report)				
Video Cameras (Color) [as of 1980]		26.8%	28.7%	39.9%
Video Cameras (Color) [as of 1983]	5.0	58.4%	62.0%	73.5%
Video Cameras (Color & B&W) [as of 1983]	6.3	64.1%	70.3%	84.6%
Videotape Recorders (all types) [as of 1983]	15.2	82.6%	92.3%	98.4%
(May 1983, Japan Minidstry of Education)				
(NHK Survery)				
Video Cameras (color) [as of 1980]		27.3%	35.1%	44.5%
Video Cameras (color) [as of 1984]		69.7%	73.5%	81.1%
Video Recorders (all types) [as of 1984]		87.3%	95.6%	98.3%
Video Recorders (Cassette) [as of 1984]		85.7%	92.1%	97.0%
Videotape Recorders (Portable Cassette) [as of 1984]		62.7%	65.8%	70.4%

(Sept. — Nov. 1984, NHK)

Table Six
Local Video Production by Teachers at Various Levels of Schools

Purpose	Elementary Schools	Lower Secondary Schools	Upper Secondary Schools
In-service Training	17.1%	13.2%	13.5%
Instruction	32.8%	27.6%	30.1%
Documenting School Activities	53.1%	59.2%	63.7%
Total (Includes Multiple Checking)	60.6%	67.4%	72.4%

(Sept.—Nov. 1985, NHK)

locally-produced programs but off-air copies of school and general interest television programs and commercially-sold videotapes. Even so, the overall increase in locally-produced videotaped instructional materials is rather remarkable.

The trends towards local production of overhead projector transparencies and videotapes alike have become quite popular in recent years. It appears quite different from the fact that local production using slides and 8mm films used to be relegated to only those few who were very interested in these media. Overall, however, more and more teachers are becoming involved in local production and one may safely say that the general trend is for more extensive use of locally produced instructional materials.

D. Training Programs Based upon the "Curriculum Standards for Training in audiovisual Education"

In order to promote training in audiovisual education, the Ministry of Education, Culture and Science, published a standard curriculum for such training programs in 1973. At the same time it decided to start providing financial support for audiovisual education training programs conducted at the prefectural level.

At the elementary level, emphasis is placed upon operation and utilization of various types of audiovisual education media. Another important part of the program at this level involves the basics of using slides, overhead projectors and videotape recorders in producing instructional materials. Training at the elementary level, conducted by local or municipal boards of education or at various schools, is aimed at teachers and social education facility employees in general. Thanks to these courses, a great many people have learned local production skills and have been encouraged to prepare their own instructional materials.

Table 7 lists, by fiscal years, the total numer of such training programs established for various types of media. Compared to the other media, most of these training programs have been on using either the videotape recorder or the overhead projector: 49 (29.5%) of the 166 training programs given during fiscal years 1984-1985 were on the videotape recorder while another 45 (27.1%) were on the overhead projector.

Table Seven
Number of Inservice Training Programs by Type of Media

Fiscal Years	Slides	Over-Head Projec-tors	Films	Video Tapere-corders	Language Labora-tories	Sheet Record-ers	Response Analy-zers	School Broad-casting	Broad-casting (non-school)	Micro-compu-ters	Total
1974-75	30	49	48	51	20	24	29	36	33	—	204
1975-76	31	48	42	49	18	28	24	43	36	—	319
1976-77	32	49	44	48	12	19	17	37	30	—	209
1977-78	29	46	39	50	14	16	26	42	40	—	200
1978-79	32	51	38	49	13	15	21	36	34	—	201
1979-80	29	47	44	47	10	14	20	36	32	—	194
1980-81	31	51	44	53	8	9	21	44	36	—	193
1981-82	37	46	44	49	10	9	23	37	35	—	194
1982-83	35	49	42	53	6	7	16	42	42	—	194
1983-84	33	47	40	49	8	8	18	35	37	—	185
1984-85	27	45	32	49	8	5	14	31	34	31	166

III. Cases of Production of Audiovisual Instructional Materials at the Prefectural Level

A. Audiovisual Instructional Material Production in Niigata Prefecture

Niigata Prefecture, running northeast to southwest along the back side of Honshu, shares a long stretch of coast with the Sea of Japan. However, it also has a number of high mountains, some ranging over 2,000 meters in height. The total area is 12,000 square kilometers and the population is around 2,500,000.

Niigata Prefecture has one prefectural and 12 municipal audiovisual libraries and centers. These serve all of the elementary, lower and upper secondary schools, colleges, universities and social education facilities and organizations throughout the prefecture. The staff at each of these centers and libraries includes one or sometimes two audiovisual education supervisers who are central to that facility's work. Niigata is the only prefecture in Japan with such specialists located throughout the entire prefecture. Not only are these supervisers actively engaged in local production of audiovisual instructional materials themselves, they can also be considered the true source of "horsepower" behind the promotion of audiovisual education throughout the prefecture.

Local production of audiovisual instructional materials in Niigata Prefecture is aimed at the prefecture's regional resources. In today's rapidly changing world, local natural phenomena, customs, traditions and ways of living, familiar but important cultural assets and regional differences are disappearing in great numbers. For this reason, the prefectural authorities believe that preserving and keeping records of these regional activities not only creates valuable resources for use in education, but is also an important and pressing task in its own right.

The audiovisual libraries and centers in Niigata rely upon one of four

formats in their production of regional audiovisual instructional materials. These are:

(1) Plans are developed by a committee composed of members of the library or center staff plus local educators and production is carried out using the library's or center's facilities and funds.

(2) Plans are developed by a committee of local school and/or social educational facility personnel and production is carried out using the library's or center's facilities and funds.

(3) Plans are independently developed by a committee of local school and/or social educational facility personnel using their own funds and the library or center staff furnishes production facilities and provides guidance and advice only.

(4) The library or center staff furnishes guidance and advice only.

Two well-equipped audiovisual centers in Niigata Prefecture often use the first while the others rely primarily upon the second and third formats.

The real meaning of the audiovisual instructional material production activities conducted by these audiovisual centers and libraries may be less in the actual titles produced and more in the production process itself. It may be said regarding the production process itself:

(1) The participants stop "waiting" and begin to "seek and discover" for themselves. It is not possible for the users (teachers, students and citizens) to fulfill their needs by just expecting materials that have been produced somewhere else. It is important that the teachers in the classrooms, themselves, based upon their own realization of the needs of the populace and their own knowledge of regional topics to think about and provide ideas for developing themes, and, that they, themselves, also become involved in the production process.

(2) These activities build and strengthen regional organizations involved in audiovisual education. The participants become

acquainted and cooperate with a wide range of people during the process of completing an audiovisual instructional material project. They also pay more attention to and develop an affection for their own localities as well as develop higher feelings of cooperation and solidarity.

(3) Local production activities also promote feelings of closeness and familiarity with the audiovisual center or library. Audiovisual centers and libraries are often thought of as being distant and cold. Participating in the production process, however, eliminates such attitutdes and gives everyone an opportunity to meet and come to know the audiovisual facility's staff and personnel.

(4) Finally, participating instructional material production projects helps everyone realize the joys of creation and accomplishment and teaches them how to look at actualities around them and audiovisual instructional materials with a more critical eye. When a project is completed, everyone involved can enjoy a feeling of success and accomplishment. Also, during the production process, everyone involved develops a more discerning eye which increases their capabilities to judge other instructional materials.

An example of an audiovisual library in Niigata Prefecture is the one on Sado Island. Operated by a full time staff of three and two part-time assistants, it serves all of the ten municipalities on the island. Since 1980, this audiovisual library has been videotaping the island's remaining crafts and traditions for use at the community hall. This work has also been beneficial in helping the employees in the community hall improve their own audiovisual equipment skills.

The audiovisual library and community hall have a total of eleven staff members who do all the planning, making of outside contacts, liaison, shooting and editing. Although the budget for the Sado Audiovisual Library Production Committee is only a ¥80,000 a year, these activities are continuing at a high level thanks to the ambition and fever of those

involved. To date, ten videotapes have been produced. They cover such diverse topics as bamboo crafts, doll-making, Japanese checker-board making and straw crafts (sledgehats, straw raincoats and straw mats).

B. Audiovisual Instructional Material Production in Yamagata Prefecture

Although some of the efforts of the Yamagata Prefectural Board of Education in producing regional audiovisual instructional materilas has been discussed above, the following is a more detailed outline of the background and achievements in this prefecture. Yamagata Prefecture, in the southern part of the Tohoku District (northeast of Tokyo), has an area of 9,300 square kilometers and a population of 1,300,000. While it is primarily mountainous, part of it does face the Sea of Japan.

There are one prefectural and nine other audiovisual libraries and centers throughout the prefecture. Having started in the 1950's, non-commercial production of audiovisual instructional materials in Yamagata has a long history. There has also been a prefectural contest for locally-produced audiovisual instructional materials since 1952. Both the quality and quantity of materials submitted have improved year by year. It goes without saying that the leadership of the audiovisual libraries has been the mainstay of this continued effort. Another reason why the audiovisual libraries in Yamagata have been positive in their approach to non-commercial production has been the aforementioned grant program established by the Ministry of Education, Culture and Science in 1977. Until that time the attitude had been more or less one of "let those who want to produce something do so." But now, with the audiovisual libraries becoming more positively involved in production themselves, there have been more attempts at producing regional audiovisual instructional materials. Also each of the audiovisual libraries has established its own production committee as part of its expansion of its activities.

In the beginning, it was all that the libraries could do to work within the guidelines received from above. Gradually, however, the production committee members themselves began to develop their own plans and became more positive in their approach, thereby widening the scope of their activities. Local instructional material production research groups and production groups were also formed throughout the prefecture. This is because, in the production of audiovisual instructional materials, it is necessary that camera work, narration and so on be shared. Figure One is a schematic outlining how coordination of local production of audiovisual instructional materials is handled in Yamagata Prefecture.

There have been a number of changes in the audiovisual education activities in Yamagata as a result of the regional production efforts of these audiovisual libraries. The prefecture, in its response to the positive progress being made in research and production of non-commercial instructional materials has established prefecture-wide contests, developed technical research study groups, selected outstanding titles, organized group study of such titles, and even founded groups studying just the utilization and potentials of sound and background music.

Receiving an outstanding award is greatly encouraging to the local audiovisual libraries themselves. It makes them understand that simply purchasing and lending commercial instructional materials is not enough. They realize that if the people in their areas are going to be able to study effectively it is necessary to prepare materials more intimately related to regional life and customs. Thus audiovisual libraries have also begun to more actively seek resource materials from among those traditions and customs which remain alive today.

These audiovisual centers and libraries are very active in lending and showing the titles they have prepared to a wide variety of groups. These productions have also been broadcast on local television stations. Further, those titles which have been of awarded prizes in national contests have been duplicated and furnished to all the other audiovisual

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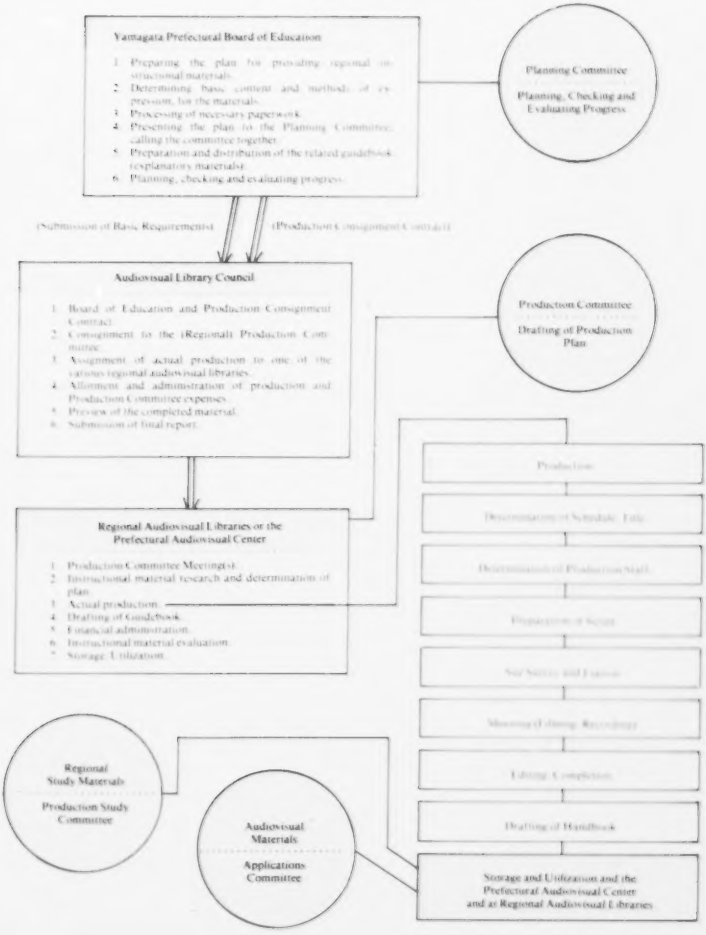
Figure One
Flowchart for Production of Regional Instructional Materials
(Yamagata Prefecture)


Yamagata Prefectural Board of Education
1. Preparing the plan for providing regional instructional materials.
2. Determining basic content and methods of expression for the materials.
3. Processing of necessary paperwork.
4. Presenting the plan to the Planning Committee, calling the committee together.
5. Preparation and distribution of the related guidebook (explanatory materials).
6. Planning, checking and evaluating progress.
Planning Committee
Planning, Checking and Evaluating Progress
(Submission of Basic Requirements)
(Production Consignment Contract)
Audiovisual Library Council
1. Board of Education and Production Consignment Contract.
2. Consignment to the (Regional) Production Committee.
3. Assignment of actual production to one of the various regional audiovisual libraries.
4. Allotment and administration of production and Production Committee expenses.
5. Preview of the completed material.
6. Submission of final report.
Production Committee
Drafting of Production Plan
Regional Audiovisual Libraries or the Prefectural Audiovisual Center
1. Production Committee Meeting(s).
2. Instructional material research and determination of plan.
3. Actual production.
4. Drafting of Guidebook.
5. Financial administration.
6. Instructional material evaluation.
7. Storage, Utilization.
Production
Drafting of Handbook
Regional Study Materials
Production Study Committee
Audiovisual Materials
Applications Committee
Storage and Utilization and the Prefectural Audiovisual Center and at Regional Audiovisual Libraries

centers and libraries in the prefecture.

In summary, it can be said that the local production of audiovisual instructional materials by these audiovisual centers and libraries has provided a stimulus to regional teaching/learning activities throughout the prefecture.

C. Audiovisual Instructional Material Production in Sapporo City (Hokkaido)

Sapporo is the largest city on the northernmost island of Hokkaido and has a population of 1,500,000. Opened in 1977 and serving the entire city, the Sapporo Municipal Audiovisual Center has a full time staff of seven and a part-time staff of six.

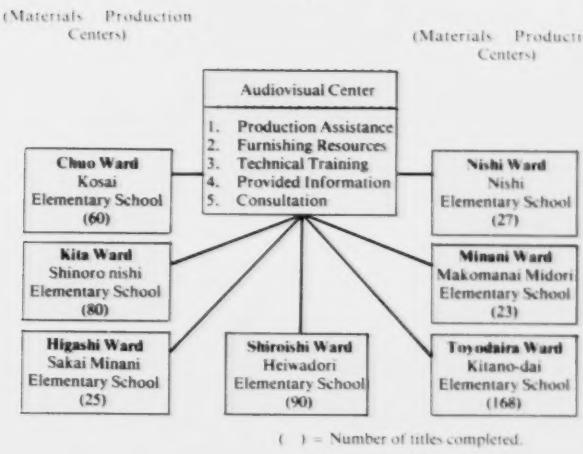
The primary goal of the center's production of audiovisual instructional materials, much like its goal for all of its activities, is "What is that the teachers in charge of production wish to show their pupils?" This positive approach has been consistently proven fruitful.

An important task of a center is the offering of ample assistance and cooperation to educators who are not able to initiate their own plans due to lack of materials, skills, space and personnel. Realizing this, the Sapporo Municipal Audiovisual Center relies upon a number of teachers throughout the city in its securing for its production committees those who are technically skilled and/or who are fully conversant in curriculum research. In addition, this center also uses public advertisements to locate groups of teachers interested in instructional material production. By supplementing its production activities in this manner, the number of individuals and/or groups using this center for production pursposes has steadily grown: from 88 in 1979 to 240 in 1980 and then to 370 in 1982.

In order to cope with this rapid growth, during 1980 and 1981, the Sapporo Municipal Audiovisual Center added two new highly utilized

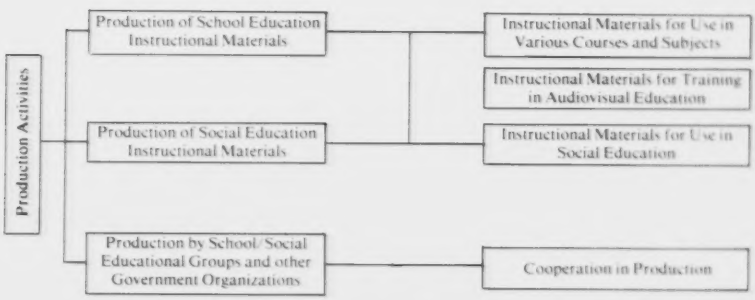
Figure Two
Functional Relationships Between the Audiovisual Center and the Local Centers (Sapporo)

(A)



( ) = Number of titles completed.

(B)


Production Activities
Production of School Education Instructional Materials
Production of Social Education Instructional Materials
Production by School/Social Educational Groups and other Government Organizations
Instructional Materials for Use in Various Courses and Subjects
Instructional Materials for Training in Audiovisual Education
Instructional Materials for Use in Social Education
Cooperation in Production

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videotape editing units to its facilities. In addition, in 1982, it established an instructional material production center in each of the city's seven wards. Located in designated schools, these centers are equipped with a variety of production facilities, primarily videotape editing equipment. They provide the city with a braod production facility network centered around the Municipal Audiovisual Center. While each center has its own individual role, activities are coordinated with the other centers. In Sapporo, local production activities have continued to increase as a result of this network of neighborhood centers which is able to bring production facilities closer to the teachers and citizens of the city. Figures 2a and 2b show how these Sapporo Municipal instructional material production centers are organized.

Thanks to this system, approximately 500 titles (counting only those which have received technical support from the Audiovisual Center) are produced each year. About 52% of these are video, 19% are slides or photo sets, and 27% are tape recordings and other media. Overhead projector transparency sets and 8mm films, separately, account for only about 1% of the total number produced. These figures clearly underline the high level of videotape production activity in Sapporo.

D. Audiovisual Instructional Material Production in Toyohashi City (Aichi)

Toyohashi has a population of approximately 320,000. It is located on the Pacific Coast near the center of the main island of Honshu. In 1958, based upon the desires of the city's teachers, the Toyohashi Audiovisual Education Association established an audiovisual library for promoting the use of audiovisual instructional materials. This facility was renamed the Toyohashi Municipal Audiovisual Center in 1974. It now has a staff of one part-time and nine full time employees.

Non-commercial production began in Toyohashi in 1959 when a

production group under the Toyohashi Audiovisual Education Association used B&W 8mm film to document the activities of the annual gymnastics festival. In 1961, this roup expanded its activities to include preparing materials for use in classroom instruction. With conversion to color slide and 8mm color film in 1962, teachers from many schools became more active in the local production of instructional materials. Toyohashi received its first award in the National Contest for Non-Commercial Audiovisual Instructional Materials in 1968. The trends since then have been for production to be handled by groups of school teachers and for content to move away from documenting various events and to learn more towards the production of instructional materials.

As a result of greater administrative support from the Municipal Board of Education the production group became even more active during the 1970's. They finally received a firm base of operations when the Audiovisual Center opened in 1974. Emphasis began to be placed upon increasing regional content plus giving teachers instructional materials which could more easily be used in the classroom. The primary focus of activities today are on "producing readily-usable materials" and "opening the production facilities to anyone at anytime."

A factor behind this move towards production of instructional materials was, beginning in 1975, the opening of the center's facilities to elementary and lower secondary school students. This is for production of slides for use in pre-guidance activities for "scientific study" (sometimes called "planned study"). Another factor has been the production of a series of slides describing 30 of the city's important facilities.

Video production began in 1978 and has received major emphasis ever since. Because many of those involved in video production in those early days were inexperienced, numbers of the younger members who had learned through film and television during their own elementary school

days in the 1950's and 1960's became involved. Teachers who have used video in local production of instructional materials have found that, first of all, emphasis must be placed upon the narration and music, and second, that it is necessary to insure that the visuals are not so unusual or different as to be distracting or confusing.

Based in the Municipal Audiovisual Center, the activities of the Audiovisual Education Association's production group have revolved around regional topics. It has also strengthened the Center's activities as well as broadened the scope of its work to include accepting video production requests from outside organizations.

Beginning in the late 1970's, titles submitted from Toyohashi began to receive a number of awards at the National Non-Commercial Audiovisual Instructional Material Contests (sponsored today by the Japan Audiovisual Education Association).

In summary, local production of audiovisual instructional materials in Toyohashi, for many years, has been based upon the interests of teacher groups. Cooperative human relationships and continued research and study activities of this kind has broadened the base for production activities of local instructional materials. But, added to this, the fact that the Toyohashi Municipal Audiovisual Center has been able to support these activities through the introduction of new equipment and facilities, has undoubtedly resulted in the local instructional materials production movement in that city gaininng new heights.